

THE CEA CRITIC

Formerly THE NEWS LETTER of the College English Association

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Poetry Crisis at Corning

The most animated and unpredictable of the Corning conferences was the seminar labeled "The Book, The Teacher, and The Future Managerial Leader," presided over by William Jameson (Rochester). The idea (Frederic Pamp's, of American Management) was for teachers and businessmen to discuss a poem and thereby demonstrate the humanities in the act of humanizing. A covey of teacher-critics showed up, each one doubtless envisioning a situation where, by a masterful stroke of logic and poetic insight, he would enlighten the Vice-President of U. S. Steel and go on to turn down a proffered job. ("You will be your own boss, Dr. X; just make us humane." "I won't say that your offer is not tempting; it's just that I can't abandon education to the educationist.")

However, the speakers on public relations, placement, and their peers seemed to be brewing livelier liquor than the Muse, for the two businessmen who showed up at the poetry panel evidenced no desire to disrupt the financial scale of nature. Robert Fitzhugh (Brooklyn) therefore switched the discussion to an emphasis on teaching technique. "What can the English professor do," he asked, "to justify putting himself between the work of art and the student?" Fitzhugh's own answer was on the side of both man and the angels: (1) "We should strengthen a man to do the world's work," and (2) "It is the business of the humanities to save a man's soul." It was at this point that Fitzhugh, spotting John Ciardi (Poet, Critic, Editor; Rutgers) making some notes, predicted accurately that an exciting discussion would follow.

This discussion concerned Robert Frost's "A Lone Striker," which Fitzhugh had chosen for the industrialists as a red flag which, like *Annas*, would eventually turn a spiritual blue in our salty atmosphere. It succeeded admirably, despite the comparative absence of management. The report below is stuck by decimation and edited from a tape recording transcribed by Lee Holt; any misquotation or injustice is the fault of space and the undersigned.

What Does the Poem Say?

FITZHUGH (after reading the poem aloud): What does the poem say, and how do you know? Stick your neck out, John.

CIARDI: I refuse to discuss the poem in these terms. A. M. SULIVAN (Poet; Dun and Bradstreet): I have a most damaging statement to offer: I think it's one of Frost's inferior poems. It seems to me the poem says the factory is not a church but if the factory wants the man it knows where it can find him. FITZHUGH: You're merely repeating. You've got to put it in your own words. SULIVAN: If I understand all the words, the man escapes from the factory and uses nature as a transducer. He finds it easy to resist. FITZHUGH: He finds it easy to

resist the charms of the factory, but he doesn't deny that it has charms.

The Issue Joined

CIARDI: This is exactly why I resist putting the question in terms of "What does it mean?" I'd rephrase it: What are the principal figures of the poem? How are they juxtaposed? What is their rhythmic level? Do they generate a symbolic level? How do these symbols work together in the release of meaning? FITZHUGH: Well, you're simply putting in more specific and technical language what I'm getting at. CIARDI: When you ask, "What does it mean?" you take a shard out of it. And everyone's picked out a splinter. For example, we all agree that the factory is a symbol of something. But if you try to say it's one thing or another, you break it into pieces. FITZHUGH: I didn't say it was one thing or another. I said, What does it mean to you, and How do you know it? I'm not going to retreat one inch. CIARDI: I would say that the factory represents a variety of things: first, a literal factory on the narrative level; second, a thing that tends to make a man a unit rather than an individual; third, a speeding-up process which Frost instinctively resists not only in this poem but in many others. I think all this business of wishing the factory "all the modern speed" is so much Frostian palaver to cover himself. FITZHUGH: When a man says something that is not convenient to you, you reject it. CIARDI: This is not a fair interpretation. I think I know Frost very well.

The Symbol and the Meaning

VOICE: I'd like to get back to the second question, How do you know? One of the ways you know is the title, the contradiction in terms of the Lone Striker. How can you have a lone striker? FITZHUGH: You know how Frost feels. VOICE: No, I don't know how Frost feels. All I know is what the poem says. FITZHUGH: Your judgment, your moral reaction, is determined in terms of feeling which is aroused by the symbol, attractive on the one hand, unattractive on the other. You come to a legitimate conclusion, and in the process your whole moral being is sensitized. ANOTHER VOICE: If you were teaching that poem wouldn't you want to raise such questions as, What is the significance of these opaque windows? FITZHUGH: Of course you would. That's how you know.

The Wholeness of the Poem

CIARDI: I would have bet that the discussion would take this trend. I think that this is the wrong way to go at it. I would rather take the poem line by line, element by element, and see if the elements tend to group in any way. Obviously, there are things in the poem that group around the mill symbol, the lone striker symbol, the hand inside the weave, and so forth. Simply copy these out in a

Education and Our National Future

(2500 copies of the following were released by Milton M. Enser, Director of Public Relations, Yale & Towne Manufacturing Co. With accompanying copies of the Nov. 21 *Saturday Review*, they went to editors of the educational, industrial, and general press and to industrial public relations officers. Additional copies of the release may be secured through the national CEA office.)

Because widespread concentration on technical training in our colleges not only endangers the development of future industrial leaders but also weakens the United States as a world leader, financial grants to colleges by industrial corporations should be given increasingly for liberal arts purposes, or be made unconditionally. This is suggested in a three-point program offered by Gilbert W. Chapman, president of The Yale & Towne Manufacturing Company.

Himself a graduate of the Yale University Sheffield Scientific School, Mr. Chapman makes a strong plea to strengthen generalized, liberal arts education in a guest editorial published today by the *Saturday Review* (November 21st issue) as part of its special 16-page report on "Industry and the Liberal Arts." This reflects the ideas presented by representatives of business, education and journalism at the recent College English Association Institute at the Corning Glass Center, Corning, N. Y.

Industry, Mr. Chapman points out first, "will have to redefine job qualifications for specialists" by broadening its employment standards in hiring college seniors. In this connection, Mr. Chapman says "there is need for a movement away from extremes to a middle-ground of less specialized technicians and more educated specialists." He added that in this movement, "the university's staunchest

list, identify them like themes in music, see them at a glance in their complexities and relationships, and then raise the questions in something like its totality. FITZHUGH: I'm afraid I'm more of a Gestaltist than that. CIARDI: I'm talking precisely of Gestaltism, but I don't think that you get at the wholeness of the thing by asking, What does it mean? because this forces you to try to make a statement and there's no prose statement that's going to do it.

Distinction between Meaning and Saying

GORDON K. CHALMERS (President, Kenyon College): Couldn't a distinction be made between What does the poem mean? and What does the poem say? I think that something is to be gained by considering what the poem says, and actually quoting very briefly, chopping up, or rearranging different lines, simply for the revelation it gives you. As for

(Continued on page 8, col. 3)

ally will be in industry's top managerial group. Secondly, he suggests that industry itself provide its newly hired college graduates with further technical knowledge necessary for specialized occupations. This could be provided, he says, during the early years of employment either by actual experience or through post graduate courses sponsored by the companies themselves.

In calling for unconditional or liberal arts grants, Mr. Chapman observed that much of the \$60,000,000 given last year to colleges and universities by industrial corporations was earmarked for technical training or research.

There was general agreement at the CEA Institute that the recent trend of fewer and fewer students majoring in the fields of English and other liberal arts courses, choosing instead engineering and other "practical" subjects that command higher immediate rewards in the employment market, holds many dangers for our national culture, our industry and the young people now entering adult life. It was pointed out that industry itself has stimulated the "scramble to take courses in 'practical' subjects" because of the overwhelming emphasis it has placed on hiring promising technical specialists rather than seniors with a general cultural education.

Mr. Chapman characterized the Corning discussions as a grappling "with the dilemma of the under-educated American in his world of growing responsibilities." He believes that the "United States has become a dominant power in the world, but she cannot for long exercise her power or fulfill her mission without being a people literate, educated and cultivated."

Because "our advanced technology has fostered the rapid growth of specialization, and, with it, the intellectually incomplete man," Mr. Chapman states "there is a growing fear in the United States that we are facing as great a danger from internal ignorance as from external attack."

He is encouraged, however, by the growing recognition that this problem is the joint responsibility of both educators and industrialists. This should result, he says, in a "reappraisal of the specific demands of industry and the undertaking of a broader cultural curriculum by the educators, without jeopardizing the supply of able young men."

In his support for general, cultural education, Mr. Chapman said, "responsible educators and industrialists now agree that fragmented education is not sufficient preparation for a full life or sound leadership." He concluded that "the specialist must become the humanist" in urging "the enlightened moral and spiritual education of our youth" to make the most of the opportunity ahead for them in this country and in the world.

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Beyond the Call of Duty

Max Goldberg should be congratulated for a magnificent, well-nigh impossible job, brought off with triumph. As anyone knows who has had anything to do with planning any such undertaking as the Corning Institute, success is largely the personal achievement of the single person who is ultimately responsible. I know of no one else who would have been able in this instance to command the energy, the resourcefulness, the selflessness, and the raw courage to conceive and carry off this enterprise of great pith and moment. I salute him.

The staff members I saw in operation were all stout yeomen, and Max's "commandos" seemed to be scouring the beachhead in noble style. Bob Fitzhugh, Don Lloyd, Lee Holt, Jim McCormick, Clyde Henson, Ed Foster, Carl Lefevre and the rest were all living up to his boasts of their prowess. Such loyalty is not given lightly, and should be a source of satisfaction to Max and to the organization at large.

The level of the sessions was refreshingly high. I can only register my astonishment and admiration at the talent and prestige Max was able to assemble on so slender a budget. Carter Davidson's offering was cogent and pointed; Holly Whyte and Gordon Keith Chalmers were marvelously complementary, arriving at a similar position from quite different starting places. It was an achievement to have that fine piece from Ferguson, and the balancing ebullience and thistly wit from Schatt-schneider. President de Kiewiet's discourse helped to put the serious issues into international perspective. The elegance and urbanity of the Institute members from bus-

Book Lists: What We Must and Must Not Read

(This is the continuation of an article begun in the Nov. Critic. Book lists compiled by teachers fall into group A; Group B includes reading club lists.)

As for Group B, there are thousands of its book-lists scattered across the country in the biggest cities and the smallest towns and villages, wherever the members of study clubs and social reading circles have agreed to improve their minds under the guidance of a committee. There is little to say about these lists *en masse* except that they tend to include too many "best sellers."

What is a "best seller"? It is a book which has sold an enormous number of copies in advance of publication; in other words, before anyone has read it and discovered whether or not he likes it. The buyer may hope he will like it, or he may wish only to be able to talk about it among people who are interested in books. The book is not actually a best seller but a quick seller, sold to satisfy an aroused public curiosity rather than to gratify public taste.

"Best Sellers" Not Best Sellers

Some of these quick sellers may eventually become best sellers, but a majority do not. After that aroused curiosity has been satisfied they may stop selling, and some other book which was published on the same day and sold very few copies in advance may soon outstrip it and within a year leave it far behind in the race. I recall that when Joseph Conrad's *Lord Jim* appeared it was not listed as a best seller in any city, but was far down on the list of sales. Ten years later it was selling better than all the books which had headed the list ten years before. Most of them had died and were out of print.

Several years ago I happened to ask friends at Harper & Brothers to name any titles on their long list which were then actually best sellers. They named *Ben Hur* and Henry VanDyck's *The Other Wise Man*. Today I note that *Ben Hur*, published seventy years ago, is now almost at the two-million mark, and one of the reprint houses will bring out a low-priced edition next year; and Henry VanDyck's little allegory, published sixty years ago, is still on the active list in two editions. Neither had large advance sales.

Reading circles and book clubs can deduce little about American literary taste by each year's quick

ness discredited the Babbitt stereotype entirely; I am confident that we did not strike them as a pale and harmless collection of Messrs. Chips.

The hospitality of the Corning Glass Center was most generous in all particulars. It was not only thoroughly delightful at the time, but deeply reassuring to be the beneficiaries of an enlightened industrial organization. It is possible to hope that the robber baron, whose day is admittedly over, may be in process of replacement by industrial princes more in the mold of the Renaissance patron of arts and education.

BRUCE DEARING
Swarthmore College
(CEA Director)

sellers. Their advance sales are due not only to an aroused curiosity, but also to passing whims and fads. Our quickest selling reading matter may be "western," crime, and "confessional" pulp magazines, each copy dying almost as soon as it is born. They are produced in vast bulk in response to a passing whim, and already they are yielding place to "comics" and adventures in the interstellar space. Those may sooner or later be driven to the wall by television. But *Treasure Island* and *The Man Without a Country* sell more copies today, after three quarters of a century, than a majority of the books which were born last year or even last month.

What Makes a Book Live?

Whether our book-lists classified under A and B are backed by compulsion or persuasion, their compilers should want to list only living books. But who can tell us what are the ingredients which make a book live? Why does *She Stoops to Conquer* outlive a hundred contemporaries? Why do a very few of Dickens' novels outlive the others which are unquestionably dead, though once the critics hailed them as his "best yet"? What qualities in Tarkington's *Gentleman from Indiana* led distinguished critics to hail it as a "deathless American novel" and what weaknesses brought about its death, though *Penrod* and *Seventeen* live on and on? I have asked this question of many famous teachers and have been answered by platitudes; and each platitude fails to account for some outstanding instance of book survival. They do not know the answer and neither do I. But no individual or committee should have the temerity to compile a book-list without facing that question prayerfully, while viewing all so-called best sellers with suspicion. They "remain to be proved."

Censorship Lists

Group C still confronts us, comprising lists of books which must not be read; compiled by potentates of various sorts, dictators and strong-armed purifiers who purify by compulsion. They act upon the fantastic notion that living books can be destroyed by fiat or by burning; whereas even a poor book may have the characteristics of a phoenix and rise from its own ashes.

Censorship is a much abused word. A man who seizes and burns books which have since their publication offended a community because of their obscenity or because they have unquestionably left a trail of violence in their wake is not a censor; he is a policeman. An officer who closes a theater because complaint has been made and investigation has shown that it encourages dangerous disorder is not a censor. Literally and legally a censor is a man who is empowered to read manuscript in advance of publication and suppress it because he suspects that it is going to do harm. He is a prophet rather than a policeman. And he is also a censor if he takes published books from library shelves before anyone has read them, because he believes they will be harmful. If he goes even further and removes them, though he has not read them himself, because he does not like their authors, then he is a censor who has lost his sanity. The measure

of a book is what it contains and not who wrote it.

Dictators who ban books pay them this great compliment: they deal with them as though they were living things with power to harm other living things who must be weaker than themselves. I have heard of instances where a book was placed upon an *Index expurgatorius* because its author was an atheist or a vegetarian or a communist, or something. This is late in history to be doing that sort of thing. Nearly two hundred years ago we sent Benjamin Franklin to Paris and there was a good deal of evidence that while there he broke at least one of the Ten Commandments several times. But his fellow citizens at home did not on that account tell their children they must not read *Poor Richard's Almanac*.

BURGESS JOHNSON
Stamford, Vermont

Dec. Critic Supplement

"Business and Human Values", by Albert L. Nickerson, Vice-president and Director in charge of Foreign Trade, Socony-Vacuum Oil Company, Inc., talk delivered at The 1953 College English Association Institute, Corning Glass Center, Corning, New York, October 16, 1953. Made available through the courtesy of the Socony-Vacuum Oil Company and with the cooperation of John P. Tolbert.

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Scientific Analysis and Grammar

An already sizeable bibliography on the misinterpretation and misapplication of the research of Charles C. Fries grows larger by the month. The latest (that I have noticed) is that of Maurice Hicklin in the Sept. Critic. It is hard to understand why Professor Hicklin should have to read the whole of *Structure of English* to determine that it is not a suitable text for freshman English, especially since the subtitle of the book is *An Introduction to the Construction of English Sentences*. Fries, on page three, states that the study "...is, frankly, as the title indicates, an introduction [the italics are Fries'] to the structure of English utterances—not a complete descriptive treatment of all the features of that structure."

Misunderstandings

I am convinced that most of the misapplication and misinterpretation of Fries' research is due to misunderstanding, an actual lack of knowledge of the techniques of linguistic analysis. Professor Hicklin apparently fails to understand the point that Fries is making in Chapter 2, "Sentence Analysis: Meaning or Form." Fries here is contrasting two kinds of grammatical analysis: (1) conventional or traditional analysis, which starts from the undifferentiated total meaning of an utterance and consists of giving technical names to parts of the total meaning; and (2) scientific analysis, which distinguishes between two kinds of meaning in the total meaning, lexical and structural meanings, which, together, constitute the total linguistic meaning. Fries says that conventional analysis belongs to the prescientific era. Scientific analysis is the method of Fries and other scientific linguists.

Use and Misuse of Statistics

I would concur in Professor Hicklin's conclusion not to use Fries' terminology on his freshmen. I would not, however, base

my agreement on the rather limited statistical evidence that he indicates by counts of terminology, the assumption being that the shorter the list, the better it serves. The inference appears to be that it is the long list of grammatical terminology that confounds our students, not the obvious inapplicability of the terminology to actual speech and writing observed by the student.

Both Professors Hicklin and Salomon (See "Whose Good English?" by Louis B. Salomon, *AAUP Bulletin*, Autumn, 1952) base their assertions that the general public does not want to be "the final arbiter" of usage on what inspection reveals to be statistical evidence. They are representing public opinion, that is, a public which is made up of individuals whose opinions are represented by numbers (statistics).

Professor Salomon makes light of the statistics of the scientific linguists while speculating that the public may not want to be arbiters of usage. I might suggest that the only practicable way to find out the public's wishes in this matter is to ask them—but I would warn him that he would inevitably get entangled in statistics. Professor Salomon poses the question of loss of efficiency in communication because of the majority-constitutes-rightness doctrine. A stimulating question. But I would like to know how he proposes to find out how great or how little is the inefficiency. This seems to suggest quantitative study—at least in part—and that again is statistical analysis. Or does Professor Salomon perhaps propose some intuitive approach?

Professor Harry Warfel has charged Fries (in *Who Killed Grammar?*) with being non-scientific. He might with more reason likewise charge Professors Hicklin and Salomon. Professor Hicklin supports what he calls Professor Salomon's "fact" (actually it is merely Salomon's opinion), that the public does not want to decide what is right and wrong in language matters, by adding one biased sample (a statistic).

But to end on a more positive note: I hope that Fries continues to be read—and I hope he will be understood, and although he has not yet furnished all the answers to our complex problem of teaching the English language, I think he has contributed to our understanding rather than to our confusion. Instead of caviling, we teachers of English might more profitably spend our time carrying out Fries' wish (page three of *Structure of English*) that his study would provide "the stimulation and perhaps the basis for the many additional studies of present-day English that we need."

THURSTON WOMACK
State University Teachers College
Geneseo, New York

The April 1953 *Fortune* editorial feature "Should a Businessman Be Educated?" (distributed as a CEA Critic supplement for May) is reprinted in *The Key Reporter* (Phi Beta Kappa News Magazine) for August, 1953. This publication reaches 116,000 members.

Poetry Crisis at Corning

(Continued from p. 1)

meaning, there is implied, I think, an enormous veiled argument which is conveyed only by the symbols. CIARDI: Another way of approaching it for the student is a way that Frost suggests for himself. He says that a good poem fills itself with a lot of alternate titles, and he's talking about Gray's *Elegy*. He says that Gray spent sixteen years laying in titles. FITZHUGH: What we started out with was, what it said. We're now getting at a way of finding out how you know what it says.

The Meaning Is the Poem

CIARDI: No, I insist on rephrasing this. I'm not trying to find out what it says. I know what it says when I've read it. I want to find out what it is. A poem must not mean but be. One thing a poem does is to create a form, an entity. It's a shape, it's its own oversoul, it's a Gestalt precisely. It's more than the sum of its parts, it's an organization, and certainly this is the thing the poet is after. I like to say that the poem is a self-entering, self-delaying, self-sealing unit. FITZHUGH: All right. Are you of the opinion then that poetry is for poetry's sake? Do you dispute what I premise, that if the study of the liberal arts is to have much value in our general education it must strengthen men to do the world's work? CIARDI: Hardly. I think that it's in and for itself alone, because when it's in and for itself alone, it's for life. Until it's in and for itself alone, it's not for life, and I don't think that's a quibble. VOICE: I don't feel that there's such a terrific dichotomy between what you're both trying to get at. It's rather in the methodology.

The Esthetics Is All

CIARDI: There's more than a difference of method. I'm going to insist that in a sound esthetic you have a religion, you have a morality, you're speaking of the poet's commitment. It's true that it's necessary for him to have a strong driving force. But except in emotional terms I'd say that Milton's theological commitment was rather silly. Of course, you take the historical point of view and that's all right, but you don't have to believe Milton's theory to see that there is a human emotion functioning here. Put it one way: Milton sweated for salvation and iambs came. But I'll be blessed if Wallace Stevens doesn't sweat for iambs and find salvation. FITZHUGH: This is a rhetorical flight that leaves me a little breathless and far behind.

Whom Do We Teach?

VOICE: There's a point we have not mentioned which has made our discussion here somewhat uneasy. The question is, to some extent, Who is it that we are teaching? If one has a class which is completely unpracticed in reading the poetic form, there are certain assumptions one cannot make. One has to have some way of meeting those individuals to get started in talking about the poem, identifying certain ideas which will be common for everyone in the class. CIARDI: I want to disagree very strongly. I don't think that whatever the level of the students you can deal with less than the whole poem. If they are not ready to read this one, let

them read a simpler one. You have to start at the beginning with whole units. Finally, I think, if you ask the question of what you want to leave them with, the answer is, the whole poem—and a sense of how it went through the poet's mind.

Unreconciled

FITZHUGH: This is exactly what I mean by. What does the poem mean, and how do you know? CIARDI: We have fought and bled in vain. I still refuse to accept your terminology. FITZHUGH: I'll accept yours with great pleasure. SULLIVAN: Can't we have a poem that we like? JAMESON: As chairman, I have to say that it is 5:30. If anyone wants to stay and beat Mr. Fitzhugh, he may do so.

FREDERICK L. GWYN
Penna. State Univ.

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We are doubly grateful to Dean Wilt, since he not only has agreed to chair our meeting, but has personally helped with basic arrangements. While Miss Koller, chairman of the English Department at the University of Rochester, will speak for herself alone, it is good to know that her observations will be grounded in her work with the MLA Commission on Trends in Education. Prof. Werner's appearance on our program is, happily, a second return engagement; for al-

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2. Dues are payable on the first of the year. Members not paying by April receive a "Second Notice." Those who have not paid by September will not receive the September *Critic*, or further *Critics* unless payment is made. Their names will go into the "Arrears" file, and they will receive a final notice.

3. Bureau of Appointments payments are credited for twelve months from the time of payment. But only CEA members will receive Bureau of Appointment service. Prospective employers, of course, need not be CEA members.

4. Clearly indicate on all membership blanks the address to which you wish us to send your CEA publications. Let us know promptly of any changes, and, again, indicate where and how your CEA mail is to be sent.

5. With the January *Critic*, you will receive a bill for CEA dues for 1954. If you do not receive a bill it means we have payment for you for the current year. If you receive a bill, and think you have paid, please let us know. We handle large numbers of records and there is much room for error.

6. Please pay promptly. By doing so, you will save us the process described in Paragraph 2. The money we save will be used for enriching the material we send to you through the year.

ready he has twice given reports, at annual CEA meetings, on the Ph.D. Curriculum in English. Prof. Werner's election as national CEA president gives added timeliness to his Chicago appearance.

At the time of his sudden death, Ernest van Keuren, characteristically, was serving as chairman of the Committee on Arrangements for our Chicago meeting. It is symbolic of his professional vitality that his name appears on our program, and that, through his junior colleague, Benjamin Lease, our Association will have the benefit of some of his latest thoughts on college English teaching. Recent *Critic* articles by Raymond Armstrong (September), Ellsworth Barnard (October), and others provide a controversial context.

As background for the talk concerned with The CEA Institute at The Corning Glass Center, the following are useful: *CEA Critic*, May 1953, pp 4-6; the Corning CEA Institute story on p. 1 of the September *Critic*; the Institute Program in the October *Critic*, and the sixteen-page report based upon the

Institute at Corning and published in the *Saturday Review* for November 21.

This report is designated as "No. 1" in the newly inaugurated "S/E Reports to America Series," and it is called "Industry and the Liberal Arts." It is edited, with an Introduction, by Raymond Walters, Jr.,

SC CEA

Annual breakfast meeting was held on Nov. 14, at Oklahoma A. & M. College, in conjunction with the annual SC MLA conference. About 80 attended the CEA session, largely as a result of the efforts of Wm. B. Leake of the host institution. Ernest E. Lelsy explained the role of CEA and suggested eight or nine topics for future meetings. Howard Carter, Univ. of Arkansas, reported on The CEA Institute at Corning. Following the program as found in the distributed copies of the Oct. *Critic*, the listeners showed all the more interest in Prof. Carter's report.

The question "What Is Being Done to Articulate High School and College English," was taken up. Lloyd Douglas reported for Oklahoma, Ben Kimpel for Arkansas, W. Alton Bryant for Mississippi, and Margaret Lee Wiley for Texas. Discussion from the floor was lively, and the topic may be treated further at the 1954 meeting.

Miss Autrey Nell Wiley reported for the program committee, asking for written suggestions. Mr. Carter and Mr. Leake placed in nomination for next year's chairman, Karl Snyder, of Texas Christian Univ., and for secretary, Rudolph Fuehler, Southern State College, Magnolia, Arkansas, and these were elected.

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Chicago Office, December 28-30, at Palmer House.

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TABLE No. I. FIFTEEN MULTI-VOLUME ANTHOLOGIES COMPARED AS TO GENERAL DATA

Identifying Term (Editor)	BADGER ²	BENET ²	BLAIR ²	GARGILL ⁴	DAVIS ²	ELLIS ²	FOERSTER ²	HUBBELL ²	JONES ²	POCHMANN ²	PRESCOTT ²	RICH. ²	THORP ²	WARREN ²	RINEHART ²¹
Publishing Company	Stackpole	Oxford	Scott, F.	MacMillan	Scribners	Am. Bk. Co.	Houghton	Harper	Harcourt	MacMillan	Crofts	Ginn	Lippinc.	Am. Bk. Co.	Rinehart
Latest Copyright Date of Ed.	1952	1938	1946-47	1949	1948	1939-40	1947	1949	1952	1949	1931-32	1950	1944, 1941	1937	1949-1951
Total List Price, All Vols.	\$9.50	\$9.00	\$10.50	\$14.50	\$10.00	\$6.00	\$9.00.	\$9.00	\$7.50	\$10.00	\$9.35	\$10.00	\$11.00	\$9.50	\$15.80
Size of Covers, in Inches	6 x 9 $\frac{1}{4}$	6 $\frac{1}{2}$ x 9 $\frac{1}{2}$	8 x 10	5 $\frac{1}{2}$ x 8 $\frac{1}{2}$	6 $\frac{3}{4}$ x 9 $\frac{3}{4}$	6 $\frac{1}{2}$ x 9 $\frac{1}{2}$	7 x 9 $\frac{1}{2}$	7 $\frac{1}{2}$ x 10 $\frac{1}{2}$	6 $\frac{1}{2}$ x 9 $\frac{1}{2}$	7 $\frac{1}{2}$ x 10 $\frac{1}{2}$	6 $\frac{1}{2}$ x 9 $\frac{1}{2}$	7 $\frac{1}{2}$ x 10	7 $\frac{1}{2}$ x 9 $\frac{1}{2}$	7 $\frac{1}{2}$ x 9 $\frac{1}{2}$	4 $\frac{1}{8}$ x 7 $\frac{1}{8}$
Weight of Each Vol., in Ounces	36	32	56	36	55	41	38	56	45	58	39	50	46	39	16
Total Number of Pages	1280	1700	2367	4148	2111	2137	1635	1992	1963	1705	1654	1854	2006	1543	8500
Estimated No. of Words per Page	450	850	850	600	700	800	800	800	500	850	600	850	850	800	400
Est. Total Wordage, in 1000's	500	1200	1800	2200	1300	1500	1200	1500	1100	1400	750	1300	1500	1200	3000
No. of Pages of General Intros.	150**		272	81	60	68	33	114		42		45	25	12	70
No. of Illustrations, Maps, etc.			154				2	6		2					
No. of Pages General Bibliogs.	6**	4			6	6	7	12	5	8	12	20			
Size of Type: Readings	11/12	9/10	10/13	9/10	9/11	10/11	10/11	9/11	11/12	9/12	11/12	11/12 $\frac{1}{2}$	9/10	10/11	10/12
Size of Type: General Intros.	11/12	9/10	14/24	9/11	10/13	12/14	10/12	10/13	10/10	10/13	10/10	11/12 $\frac{1}{2}$	10/12	12/13	
Size of Type: Footnotes	8/8	5/8	8/10	8/8	9/9	7/9	8/8	8/9	8/8	8/9	8/8	9/10	6/6	8/8	
Total No. of Authors Repr.	82	162	122	270	126	185	109	136	42	31	92	124	196	292	95
Total No. of Poets Repr.	28	92	31	93	54	90	44	60	17	19	60	40	34	54	30
Total No. of Poems Printed	(I) 60**	752	259	665	235	488	350	326	294	512	577	360	261	355	870
Number of Novels Excerpted	(I) 1**	23	22	52	24	22		19	11	4	4	11	16	19	11***
No. of Prose Sel. in Lit. Crit.	(I) 4**	23	20	43	22	33	21	18	14	30	7	28	18	18	19
Number of Dramas Printed		1	4	8		3	1	1		1		1	1	1	1
No. Post-1760 'Borderline' Sel.	(I) 3**		20	30	14	12	9	20				6	94	78	
No. Writers with Marries, Letters	(I) 10**	4	5	18	22	13	12	25	2	9	5	14	11	15	11
Number of Women Writers	11	19	10	24	12	8	11	18	2	1	8	17	16	19	4
PP. in COL.-PROV. PD. (1600-1763)	340	153	217	240	230	188	116	86	65	74	30	151	116	98	575
No. Writers Repr. (incl. 1-8)*	20	25	18	34	34	31	15	16	5	2	6	21	19	22	28
PP. in REV.-REP. PD. (1763-1812)	190	70	278	410	127	230	163	140	155	143	129	194	220	177	695
No. Writers Repr. (incl. 9-16)	13	10	21	36	17	29	10	19	4	3	13	15	17	28	24
PP. in ROM.-REN. PD. (1812-1860)	300**	520	650	1210	775	800	570	595	832	860	940	590	700	500	4200
No. Writers Repr. (incl. 17-29)	21	26	17	60	20	33	15	25	12	12	25	20	42	43	12
PP. in WAR-REALISM PD. (1860-1910)	400**	340	815	900	320	560	410	554	397	470	380	440	500	310	2700
No. Writers Repr. (incl. 30-47)	31	43	46	55	21	62	30	36	9	8	33	30	66	76	8
PP. in MODERN LIT. PD. (1910-1952)		490	330	1100	400	310	340	380	368	98	110	395	335	390	382
No. Poets Repr. (incl. 48-59)		30	7	30	9	10	19	15	6	5	5	15	10	18	10
No. Fiction Writers (incl. 63-70)		14	7	25	15	10	15	16	5		3	17	7	12	8
No. Essayists, etc. (incl. 60-62)		4	6	29	10	12	5	9	1	1		6	35	38	7

*Numbers within parentheses refer to List of 70 authors in Table III, q.v.

**Conjectural, as only partial data available for Vol. II.

***Of this number, 8 are complete novels--not excerpts.

TABLE No. II. TWELVE ONE-VOLUME ANTHOLOGIES COMPARED AS TO GENERAL DATA

Identifying Term (Editor)	BLAIR ¹	CHARVAT ¹	ELLIS ¹	FOERSTER ¹	HUBBELL ¹	JONES ¹	PATTEE ¹	SNYDER ¹	THORP ¹	WITHAM ¹	MCDOWELL ¹	SIMPSON ¹
Publishing Company	Scott, F.	Houghton	Am. Bk. Co.	Houghton	Harper	Harcourt	Crofts	MacMillan	Lippinc.	S. Daye	Crofts	Heath
Latest Copyright Date of Ed.	1949	1952	1949	1947	1951	1952	1932	1935	1941	1947	1944	1941
List Price of Book	\$6.30	\$5.75	\$5.75	\$6.75	\$5.00	\$6.50	\$5.00	\$5.50	\$5.00	\$4.75	\$3.00	\$4.00
Size of Covers, in Inches	8 x 10	7 x 9 $\frac{3}{4}$	6 $\frac{3}{4}$ x 9 $\frac{1}{2}$	7 x 9 $\frac{1}{2}$	7 $\frac{1}{2}$ x 10 $\frac{1}{2}$	6 $\frac{1}{2}$ x 9 $\frac{1}{2}$	6 $\frac{3}{4}$ x 9 $\frac{1}{2}$	6 $\frac{1}{2}$ x 9 $\frac{1}{2}$	7 $\frac{1}{2}$ x 9 $\frac{3}{4}$	6 $\frac{3}{4}$ x 10 $\frac{1}{2}$	6 $\frac{1}{2}$ x 9 $\frac{1}{2}$	6 $\frac{1}{2}$ x 9 $\frac{1}{2}$
Weight, in Ounces	57	42	42	67	51	64	65	46	46	58	31	46
Total Number of Pages	1333	958	1122	1635	887	1963	1198	1154	907	935	552	884
Estimated No. of Words per Page	850	800	800	800	800	500	850	750	850	950	550	520
Estimated Total Wordage, in 1000's	1100	750	800	1200	650	1100	900	750	700	450	275	450
No. of Pages of General Intros.	120	32	74	33	105		35			362		
No. of Illustrations, Maps, etc.	105	32		2	9					305		
No. of Pages General Bibliogs.		6	8	7	15	5		6		1		
Size of Type: Readings	10/13	10/11	10/11	10/11	9/11	11/12	10/10	10/11	9/10	10/10	11/12	11/12
Size of Type: General Intros.	10/13	10/12	12/14	10/12	10/13	10/10	11/11		10/12	14/18		
Size of Type: Footnotes	8/10	8/8	7/9	8/8	8/9	8/8	8/8	7/8	6/6	7/7		
Total No. of Authors Repr.	77	52	73	109	46	42	118	100	71	86	75	78
Total No. of Poets Repr.	23	26	37	44	23	17	61	59	30	37	15	15
Total No. of Poems Printed	230	234	348	350	243	294	374	357	259	130	80	82
Number of Novels Excerpted	10		9		6	11	13	1	14	19	18	
No. of Prose Sel. in Lit. Crit.	11	4	14	21	9	14	16	10	14			9
Number of Dramas Printed	1		1	1	1				1			
No. Post-1760 'Borderline' Sel.	9		1	9			7	4		1	8	8
No. Writers with Diaries, Letters	6	3	5	12	12	2	6	15	5	2		6
Number of Women Writers	3	4	8	11	5	2	11	11	6	9	13	5
PP. in COL.-PROV. PD. (1600-1763)	107	33	34	116	32	65	76	101	65	43		
No. Writers Repr. (incl. 1-8)*	10	3	2	15	2	5	16	14	12	6		
PP. in REV.-REP. PD. (1763-1812)	106	79	94	163	36	155	100	117	86	46	13	8
No. Writers Repr. (incl. 9-16)	7	6	8	10	3	4	17	13	8	9	4	3
PP. in ROM.-REN. PD. (1812-1860)	420	375	470	570	360	832	425	554	390	225	48	
No. Writers Repr. (incl. 17-29)	15	12	15	15	12	12	34	26	13	15	10	
PP. in WAR-REALISM PD. (1860-1910)	435	207	205	410	226	397	473	280	188	245	90	150
No. Writers Repr. (incl. 30-47)	28	12	17	30	11	9	66	29	17	23	10	18
PP. in MODERN LIT. PD. (1910-1952)	230	178	270	340	173	368	97	67	152	287	400	550
No. of Poets Repr. (incl. 48-59)	6	10	15	19	9	6	9	13	10	11	9	9
No. Fiction Writers (incl. 63-70)	8	9	11	15	7	5	3		7	19	15	9
No. Essayists, etc. (incl. 60-62)	3		5	5	2	1	4	1	4	3		24

* Numbers within parentheses refer to the List of Authors forming Table IV, q.v.

TABLE No. III. FIFTEEN MULTI-VOLUME ANTHOLOGIES COMPARED AS TO AUTHOR-REPRESENTATION AND PAGINATION

Key.--For the representation of each writer in each text, the number of prose selections is first indicated, at the left. The letter 'N' indicates that one or more excerpts from novels are used. Next is the number of poems printed (if any), indicated by an underlined number in the center of the column. At the right is the total number of pages devoted to the author. For a given 13 writers, a comparison of number of words in their introductions is supplied.

Identifying Term	BADGER ²	BENET ²	BLAIR ²	CARGILL ⁴	DAVIS ²	ELLIS ²	FOERSTER ²	HUBBELL ²	JONES ²	POCHMANN ²	PRESCOTT ²	RICH. ²	THORP ²	WARFEL ²	RINEHART ²¹
1. Smith, John	3 6 1	8 2	8 2	10 3	7 2	6 1	4 3	4 1	19 1			3 6 1	4 2	5 1	18
2. Bradford, W.	2 8 1	3 1	6 1	7 1	10 4	6 5	9 2	4 4				2 6 4	5 2	4 1	20
3. Williams, Roger	2 5 2	4 3	6 2	4 4	10 2	4 2	4 4					2 5 2	3 2	3 2	10
4. Taylor, Edward	1 8 8	<u>10</u> 4	8 6	<u>14</u> 13	1 3 4	5 3	7 5	6 4	6 5			1 7 5	7 5		6 7
5. Mather, Cotton	2 3 11	27 4	15 4	9 2	8 6	13 3	15 1	3 3		5 31		5 9 3	13 13	10 3	85
6. Edwards, J. (No.Words Intro.)	6 22 4	17 4	25 9	43 4	12 9	26 5	22 4	11 4	19 4	12 27	2 5	2 13 5	20 9	15 4	50
7. Byrd, W.	10 2 32	1 6 3	9 1	7 2	4 4	9 4	7 8	15 3	14 3			1 8 1	6 4	5 2	33
8. Woolman, John	2 5 1	3 4	9 1	11 4	6 2	10 4	7 1	2 1	8 1			1 12 2	10 2	4 1	16
9. Franklin, Benj. (No.Words Intro.)	14 50	7 24	7 40	14 55	9 13	19 42	24 43	11 23	7 72	22 67	9 19	14 35	14 34	18 26	13 226
10. Crèvecoeur	1 20	2 7	2 15	2 12	1 7	1 14	2 20	1 3							13
11. Paine, Thomas	5 22	1 8	7 44	4 31	6 22	3 13	3 20	4 10	3 31	12 41	4 9	2 16 1	8 2	12 3	38
12. Jefferson	11 28	1 2	4 17	13 41	5 10	9 13	12 19	8 15	7 21			9 20 4	26 3	13 13	34
13. Freneau, Philip (No.Words Intro.)	<u>13</u> 17	<u>6</u> 5	<u>11</u> 14	<u>2</u> <u>18</u> 31	<u>10</u> 12	<u>18</u> 21	<u>15</u> 15	<u>2</u> <u>10</u> 10	<u>15</u> 24	<u>1</u> <u>31</u> 33	<u>23</u> 34	<u>4</u> <u>17</u> 18	<u>2</u> <u>11</u> 17	<u>14</u> 8	<u>3</u> <u>23</u> 56
14. 'The Federalist'	200	400	1300	600	300	1200	600	500	900	3300	900	1300	750	350	200
15. Brackenridge		1 4	3 9	2 8	1 3	3 12	2 7	1 4				3 9 4	12 12	5 7	18
16. Brown, C. B.			1 N 7	1 N 11	1 N 5	4 N 10		1 N 4				4 N 12	5 N 11	5 N 7	40
				3 N 27	1 N 9	1 N 7		1 N 12				2 N 5	1 N 6	2 N 8	
17. Irving, W.	3 30	5 30	6 45	12 78	7 32	10 49	6 55	8 35	7 71	23 83	5 44	8 35	8 24	13 29	30 447
18. Cooper, J. F.	4 N 13	3 N 43	1 N 60	9 N 69	11 N 18	4 N 46	4 13	5 N 18	7 N 56	12 N 56	1 N 12	5 N 30	7 N 27	7 N 24	1 N 478
19. Bryant, W. C.	1 <u>15</u> 34	1 <u>11</u> 14	1 <u>14</u> 24	3 <u>18</u> 30	3 8 9	2 <u>26</u> 33	2 <u>12</u> 16	1 <u>13</u> 19	<u>15</u> 24	4 <u>33</u> 45	<u>30</u> 45	4 <u>12</u> 25	3 <u>9</u> 18	1 <u>18</u> 14	<u>12</u> 25
20. Simms, W. G.		2 N 1 14	3 N 19	1 N 10	5 N 16	2 N 1 11		1 N 4 5				1 21		1 5	
21. Poe, Edgar A. (No.Words Intro.)	w*	8 <u>19</u> 56	7 <u>12</u> 66	14 <u>22</u> 130	12 <u>12</u> 126	10 <u>16</u> 73	10 <u>19</u> 75	11 <u>15</u> 65	8 <u>16</u> 104	15 <u>25</u> 109	10 <u>39</u> 110	5 <u>12</u> 51	4 <u>13</u> 51	5 <u>16</u> 42	18 <u>12</u> 555
22. Hawthorne, N.	3 w 27	5 42	7 73	15 N 106	12 113	18 N 74	11 65	11 64	8 92	14 99	7 69	9 52	11 N 63	6 33	29 N 707
23. Emerson, R.W.	1 w 1	5 <u>34</u> 77	5 <u>14</u> 67	15 <u>28</u> 166	5 <u>20</u> 81	9 <u>22</u> 72	9 <u>22</u> 91	13 <u>22</u> 98	5 <u>27</u> 103	11 <u>29</u> 117	8 <u>63</u> 116	5 <u>19</u> 63	5 <u>17</u> 67	4 <u>23</u> 57	16 <u>68</u> 515
24. Thoreau, Henry (No.Words Intro.)	w	6 8 45	3 7 42	8 5 65	12 93	7 3 29	10 5 61	7 8 32	5 63	8 6 82	6 32	10 3 49	6 2 56	4 4 24	2 31 346
25. Longfellow, H.W.	w 1 5	<u>25</u> 22	<u>15</u> 38	1 <u>25</u> 30	2 <u>18</u> 32	<u>43</u> 70	<u>19</u> 26	1 <u>23</u> 25	1 <u>33</u> 68	1 <u>56</u> 52	<u>73</u> 100	1 <u>24</u> 28	<u>16</u> 15	1 <u>20</u> 14	<u>27</u> 109
26. Whittier, J.G.	2 w 7	<u>15</u> 20	<u>11</u> 32	<u>21</u> 36	3 8 29	1 <u>24</u> 43	1 <u>15</u> 26	<u>11</u> 17	1 <u>21</u> 43	5 <u>25</u> 56	<u>46</u> 80	4 <u>17</u> 39	1 <u>15</u> 31	<u>16</u> 22	<u>21</u> 79
27. Holmes, O.W.	w	1 9 18	1 8 23	2 N <u>16</u> 35	4 N 7 18	8 <u>11</u> 30	1 2 40	3 <u>13</u> 23	2 <u>18</u> 60	7 <u>12</u> 38	1 <u>29</u> 62	4 <u>13</u> 31	2 7 18	2 <u>10</u> 11	<u>14</u> 25
28. Melville, Herman (No.Words Intro.)	w	8 N <u>11</u> 56	4 N 62	16 N <u>5</u> 82	16 N 123	3 N 22	2 3 46	13 N 57	1 62	5 <u>12</u> 64	7 N 40	2 49	12 N 8 57	6 23	11 N <u>32</u> 1042
29. Lowell, J. R.	1 w 6	1 <u>16</u> 46	3 9 40	3 <u>22</u> 74	3 7 28	3 <u>20</u> 64	2 6 32	7 <u>13</u> 48	2 8 76	5 <u>18</u> 75	3 <u>39</u> 127	3 <u>14</u> 99	3 2 34	1 <u>15</u> 20	8 32
30. Lincoln, Abraham	w	1 1	6 11	10 12	5 4	6 4	6 4	10 20	7 26		9 9	6 9	3 6	6 8	
31. Whitman, Walt (No.Words Intro.)	w	2 <u>44</u> 95	2 <u>23</u> 84	3 <u>33</u> 119	3 <u>24</u> 118	3 <u>38</u> 70	3 <u>18</u> 79	6 <u>26</u> 56	2 <u>32</u> 90	4 <u>33</u> 122	7 <u>86</u> 150	3 <u>22</u> 65	2 <u>28</u> 51	2 <u>18</u> 46	3 <u>387</u> 600
		900	3000	1000	5000	2100	1000	4500	1400	4500	1600	2200	1100	800	5000

* The 'w' indicates that this writer will be represented in Vol. II of Badger² (see its description in text) according to advance data.

TABLE No. III (Continued). FIFTEEN MULTI-VOLUME ANTHOLOGIES COMPARED AS TO AUTHOR-REPRESENTATION AND PAGINATION

Identifying Term	BADGER ²	BENET ²	BLAIR ²	CARGILL ⁴	DAVIS ²	ELLIS ²	FOERSTER ²	HUBBELL ²	JONES ²	POCHMANN ²	PRESCOTT ²	RICH. ²	THORP ²	WARFEL ²	RINEHART ²¹
32. Ianier, Sidney	w	2 2 20	4 13	6 12 39	6 13	1 11 20	6 8	4 11 20	1 4 19	3 2 38	8 15	1 7 16	2 5	4 6	
33. Timrod, Henry	w	2 3	6 8	6 7		2 2	2 3	6 7			5 5	1 6 7		4 4	
34. (Folksongs, Ballads)			23 26	31 32		29 20	8 6	22 15				24 25	10 8	19 10	
35. Harte, Bret	w	2 3 8	1 1 13	3 8 24	1 7	3 2 20	3 1 15	2 3 13			3 2 28	3 3 19	1 5 5	1 5	
36. Twain, Mark	w	4 34	13 53	10 80	13 80	7 28	13 61	19 58	3 83	7 43	5 19	7 50	5 23	5 22	1 316
37. Dickinson, Emily (No. Words Intro.)	w	32 6	21 10	13 60 21	42 10	1 53 14	29 5	5 44 6	39 10	16 145 38	10 4	26 9	18 5	19 10	50 30
		850	2000	750	500	1700	700	2000	1000	4600	900	1300	1000	400	300
38. Moody, W. V.	w	2 3	3 7	4 14	2 7	2 5	4 7	2 5			2 2	2 6		2 4	
39. Crane, Stephen	w	2 10 16	1 6 15	4 13 27	1 17	2 6 9	2 7 29	2 7 20	1 88	2 23 36		1 4 15	1 13	1 9 5	7 19 251
40. Howells, W. D.	w	2 13	2 35	8 94	6 24	5 21	4 27	2 19	3 60	6 62		3 55	2 6 5	16 1	413
41. James, Henry (No. Words Intro.)	w	5 34	4 55	4 101	5 136	3 33	4 63	8 63	2 58	6 75	1 12	3 33	1 23	1 13	9 695
		1000	2600	1100	6500	1900	700	2800	900	4800	500	1900	1300	600	8000
42. Jewett, S. A.	w	1 10	1 9	1 18	1 10	1 7	1 7	1 9			1 15	1 7	1 8	1 7	
43. Harris, Joel C.		3 3	4 7	2 13		2 5	1 3	2 4			2 5	3 10	2 4	2 3	
44. Eggleston, E.			1 5	1 5		4 7		1 5				1 14			
45. Garland, Hamlin	w		3 11	3 29	1 9	2 12	1 8	1 22				1 12	1 6	1 8	
46. Morris, Frank		1 10	3 28	4 32	1 8	3 11		1 9				2 8	1 7		1 345
47. Adams, Henry	w	2 14	2 13	2 1 18	1 5	1 10	4 18	2 9	3 30		1 10		1 7	1 4	1 13
48. Robinson, E. A.		17 16	7 5	16 53	17 13	7 6	12 9	18 12	14 21	15 14	9 24	13 16	11 7	13 6	3 4
49. Frost, Robert (No. Words Intro.)		25 14	8 9	13 22	15 10	12 12	22 16	14 10	22 42	8 8	10 19	19 23	15 8	11 5	6 13
		800	1400	400	350	1200	600	700	900	300	450	1800	900	300	300
50. Masters, E. L.		19 12		12 6								6 3	11 4	8 2	
51. Sandburg, Carl		24 9	1 9 14	1 9 15	2 5 5	11 8	1 8 12	7 4	14 30	20 9	5 10	5 10 10	5 4	14 4	2 4
52. Lowell, Amy		2 8	1 5 13	1 5 13		2 6	2 4	4 2			3 9	4 7		1 2	
53. Lindsay, Vachel		11 12	1 5 9	1 9 12		6 12	2 9	11 8			4 12	6 12	6 5	15 6	
54. Wylie, Elinor	1	17 12		6 4		6 3		6 3				4 5		2 6	
55. Jeffers, Robinson		2 29	1 10	8 26		7 8	15 10	7 7		6 16		8 6		2 7	1 11
56. Eliot, T. S. (No. Words Intro.)		2 10 22	1 4 14	1 7 29	6 8		2 9 25	1 5 14	4 30	5 8		3 18	2 5 16	1 4 10	2 11
		1700	1700	600	350		850	900	1500	300		1800	1100	300	400
57. Benet, S. V.	1 3	6 12		3 12	3 11		1 2 15	5 9	1 1			1 3		2 5	
58. Millay, Edna		18 6		8 6	1 7	3 3	4 3	3 6				4 2		4 3	
59. MacLeish, A.	1 7	1 14 12		10 23			7 10	5 12				2 6	8 6	2 2	
60. O'Neill, Eugene (No. Words Intro.)		1 63	1 23	2 64		1 15	1 17	1 15		1 30		1 38	1 14	1 15	
		850	800	400		1600	1400	1100		5500		1500	700	600	
61. Mencken, H. L.		1 3	2 14	2 16	1 9	2 11		1 10	1 40			2 14		1 3	1 7
62. Babbitt, Irving			1 10		1 10	1 11	1 13					2 12		1 1	18
63. Dreiser, Theodore		1 2	1 11	4 31	1 12	1 10	1 9	1 15				2 14	1 14	1 8	1 32
64. Lewis, Sinclair		1 18	1 33	4 28	1 7		1 20	2 15	1 29			2 21		2 10	
65. Dos Passos, John		1 4	6 13	6 23	4 8		4 8	1 5				2 7	4 6	7 8	1 28
66. Faulkner, W.		1 6	1 5	2 44	2 16		1 6	1 10	1 47			1 6	1 7	1 9	1 16
67. Hemingway, E. (No. Words Intro.)		1 14	2 9	2 22	3 23	1 4	2 17	2 30	2 34			1 10	1 7	1 5	1 26
		900	1000	400	200	1 900	1 500	1 600	1000		1	900	700	300	300
68. Cather, Willa		1 9	1 16	1 22	1 18	1 8	1 18	1 16			1 12	1 17		1 13	1 17
69. Wolfe, Thomas		1 16	2 8	2 25	2 30	1 7	1 8	2 13				2 10	1 5	1 1	1 21
70. Steinbeck, John			4 20	2 25	1 7		1 1	1 4				1 10			

TABLE No. IV. TWELVE ONE-VOLUME ANTHOLOGIES COMPARED AS TO AUTHOR-REPRESENTATION AND PAGINATION

Key.--For the representation of each writer in each text, the number of prose selections is first indicated, at the left. The letter 'N' indicates that one or more excerpts from novels are used. The number of poems (if any) printed is indicated by an underlined number in the center of the column. At the right is the total number of pages devoted to the author. For a given 13 writers, a comparison of number of words in introductions is given.

Identifying Term	BLAIR ¹	CHARVAT ¹	ELLIS ¹	FOERSTER ¹	HUBBELL ¹	JONES ¹	PATTEE ¹	SNYDER ¹	THORP ¹	WITHAM ¹	MCDONELL ¹	SIMPSON ¹
1. Smith, John	2 8			1 4		1 19	2 6	2 5	1 4	1 3		
2. Bradford, W.	1 6			5 9			1 5	1 <u>1</u> 10	4 5			
3. Williams, Roger	3 6			2 4			1 3	3 4				
4. Taylor, Edward	<u>8</u> 6	7 4		7 5		<u>6</u> 5			7 5			
5. Mather, Cotton	3 10			3 15			2 4	6 12	1 5	2 5		
6. Edwards, Jonathan (No. Words Intro.)	1 13 1800	5 20 1000	5 15 1500	5 22 1000	3 9 500	4 19 700	2 4 350	6 15 1400	4 14 1700	2 4 500		
7. Byrd, William	3 9			4 7	6 11	3 14	1 3		1 5	1 2		
8. Woolman, John	2 8		2 6	4 7		1 8	1 4	1 5	1 5			
9. Franklin, Benjamin (No. Words Intro.)	5 32 1500	6 18 1000	14 28 1600	24 43 1000	7 16 700	7 72 1400	4 16 1000	5 34 2500	5 24 1800	2 8 1400		1 5 300
10. Crèvecoeur	1 6	1 8	1 11	2 20			3 10				1 3	
11. Paine, Thomas	3 15	2 14	2 7	3 20	2 7	3 31	2 4	2 8		2 4	1 1	
12. Jefferson, Thomas	2 9	12 19	9 11	12 19		7 27	2 4	5 10		1 2	6 7	1 2
13. Freneau, Philip (No. Words Intro.)	<u>11</u> 14 1200	<u>13</u> 7 600	<u>15</u> 13 1200	<u>15</u> 15 600	<u>8</u> 6 500	<u>15</u> 24 900	<u>13</u> 10 350	<u>11</u> 9 500	2 <u>11</u> 17 750	<u>4</u> 7 700	<u>2</u> 2	
14. 'The Federalist'	3 14	2 7	1 4	2 7				2 9				
15. Brackenridge									5 N 11			
16. Brown, Charles B.							3 N 7		1 N 6	1 N 5		
17. Irving, Washington	2 26	2 24	6 21	6 55	4 21	7 71	4 21	5 31	8 24	2 15	1 3	
18. Cooper, J. F.	1 N 39	3 11	3 N 16	4 13	1 N 11	7 N 56	4 N 17		4 N 21	2 N 18		
19. Bryant, W. G.	<u>12</u> 15	<u>11</u> 9	<u>23</u> 23	2 <u>12</u> 16	2 13	<u>15</u> 24	<u>14</u> 12	<u>15</u> 16	2 2 14	<u>3</u> 6	<u>1</u> 1	
20. Simms, W. G.	3 N 19						1 N 7			1 N 7		
21. Poe, Edgar Allan (No. Words Intro.)	5 <u>12</u> 42 1000	6 <u>18</u> 55 900	6 <u>16</u> 55 2700	10 <u>19</u> 75 900	5 <u>16</u> 51 3700	8 <u>16</u> 104 1500	6 <u>16</u> 52 700	10 <u>14</u> 87 2400	4 <u>13</u> 51 1200	1 <u>5</u> 27 1400		<u>6</u> 4 150
22. Hawthorne, Nathaniel	4 36	7 52	9 46	11 65	9 58	8 92	5 30	13 67	10 N 54	2 N 38	1 6	1 9
23. Emerson, R. W.	3 <u>14</u> 45	4 <u>20</u> 63	7 <u>20</u> 56	9 <u>22</u> 91	4 <u>20</u> 58	5 <u>27</u> 113	3 <u>13</u> 37	10 <u>15</u> 98	4 <u>17</u> 58	1 <u>5</u> 24	3 <u>1</u> 5	1 <u>5</u> 15
24. Thoreau, Henry (No. Words Intro.)	2 <u>6</u> 27 1700	5 <u>3</u> 45 700	7 <u>3</u> 27 1300	10 <u>5</u> 61 700	7 27 1300	5 63 900	3 19 800	6 2 18 1600	5 <u>2</u> 51 1500	1 9 500	1 6 40	1 10 300
25. Longfellow, H. W.	<u>14</u> 15	<u>17</u> 12	<u>34</u> 54	<u>19</u> 26	<u>16</u> 20	1 <u>33</u> 68	<u>23</u> 24	<u>24</u> 56	<u>16</u> 15	1 <u>5</u> 17		<u>7</u> 11
26. Whittier, J. G.	<u>10</u> 22	<u>12</u> 20	<u>23</u> 25	1 <u>15</u> 26	<u>6</u> 11	1 <u>21</u> 43	<u>13</u> 16	<u>24</u> 36	<u>15</u> 20	<u>7</u> 11	<u>2</u> 4	<u>4</u> 6
27. Holmes, O. W.	1 <u>8</u> 14	1 <u>2</u> 24	6 <u>10</u> 18	1 <u>2</u> 40	1 <u>11</u> 16	2 <u>18</u> 60	2 <u>15</u> 26	1 <u>16</u> 18	1 <u>7</u> 6	<u>6</u> 7	1 6	<u>5</u> 4
28. Melville, Herman (No. Words Intro.)	1 42 3300	1 42 700	4 N 33 1500	2 <u>3</u> 46 700	7 N 16 1500	1 62 1300	2 N 19 700		10 N 8 40 1600	1 N 38 900	2 N 21 50	1 3 30
29. Lowell, J. R.	1 <u>7</u> 27	<u>4</u> 11	2 <u>18</u> 46	2 <u>6</u> 32	<u>7</u> 12	2 <u>8</u> 76	1 <u>8</u> 37	1 <u>16</u> 48	2 <u>2</u> 26	<u>4</u> 8	2 5	<u>3</u> 10
30. Lincoln, Abraham	6 11	6 4	3 38	6 4	8 6	7 26	5 4	27 30		1 3	7 4	1 2
31. Whitman, Walt (No. Words Intro.)	1 <u>22</u> 50 3500	1 <u>14</u> 40 1000	2 <u>29</u> 55 2500	3 <u>18</u> 79 1000	<u>25</u> 40 4800	2 <u>32</u> 90 1400	1 <u>21</u> 38 900	1 <u>29</u> 70 2500	1 <u>28</u> 40 1100	<u>7</u> 18 900	<u>35</u> 40 60	1 <u>11</u> 18 700
32. Lanier, Sidney	<u>4</u> 13	<u>2</u> 5	<u>11</u> 17	<u>6</u> 8	3 <u>2</u> 17	1 <u>4</u> 19	<u>7</u> 11	<u>2</u> 9	<u>3</u> 5	<u>4</u> 8		<u>6</u> 7

TABLE No. IV. (Continued). TWELVE ONE-VOLUME ANTHOLOGIES COMPARED AS TO AUTHOR-REPRESENTATION AND PAGINATION

Identifying Term	BLAIR ¹	CHARVAT ¹	ELLIS ¹	FOERSTER ¹	HUBBELL ¹	JONES ¹	PATTEE ¹	SNYDER ¹	THORP ¹	WITHAM ¹	MCDOWELL ¹	SIMPSON ¹
33. Timrod, Henry	<u>6</u> 8		<u>1</u> 1	<u>3</u> 3	<u>6</u> 7		<u>5</u> 4			<u>2</u> 4		
34. (Folksongs, Ballads)	<u>23</u> 25		<u>6</u> 6	<u>8</u> 6			<u>28</u> 16	<u>29</u> 19	<u>10</u> 8	<u>4</u> 5	<u>15</u> 8	<u>11</u> 10
35. Harte, Bret	2 <u>7</u>	1 6	2 <u>2</u> 16	3 <u>1</u> 15	1 <u>2</u> 10		1 <u>2</u> 9	2 <u>15</u>	1 <u>5</u>	3 <u>7</u>	1 <u>7</u>	1 <u>6</u>
36. Twain, Mark	9 N <u>42</u>	8 <u>45</u>	5 N <u>21</u> 13	<u>61</u>	9 <u>40</u>	3 N <u>83</u>	4 N <u>39</u>	6 <u>27</u>	5 <u>23</u>	3 N <u>20</u>	2 <u>17</u>	1 <u>9</u>
37. Dickinson, Emily (No. Words Intro.)	<u>21</u> 10 1800	<u>31</u> 6 700	1 <u>53</u> 14 1700	<u>29</u> 5 700	4 <u>45</u> 16 2000	<u>39</u> 10 1000	<u>10</u> 2 250	<u>10</u> 3 900	<u>18</u> 5 1000	<u>12</u> 7 900	<u>1</u> 1 300	
38. Moody, W. V.	<u>2</u> 5	<u>2</u> 4		<u>4</u> 7			<u>1</u> 3	<u>6</u> 12		<u>2</u> 7		
39. Crane, Stephen	1 <u>13</u>	1 <u>4</u> 16	7 <u>23</u>	2 <u>7</u> 29	1 <u>1</u> 14	1 N <u>88</u>	1 <u>5</u> 7	<u>6</u> 2	1 <u>13</u>	1 N <u>9</u>		
40. Howells, W. D.	1 N <u>30</u>	4 <u>7</u>	3 N <u>17</u>	4 <u>7</u>	3 N <u>9</u>	3 N <u>60</u>	5 <u>10</u>	1 <u>7</u>	2 N <u>6</u>	1 <u>18</u>		
41. James, Henry (No. Words Intro.)	3 <u>30</u> 2400	3 <u>45</u> 700	1 <u>14</u> 1800	4 <u>63</u> 700	7 <u>28</u> 3000	2 <u>58</u> 900	1 <u>9</u> 400	1 <u>16</u> 2000	1 <u>23</u> 1300	1 <u>13</u> 1500		1 <u>11</u> 400
42. Jewett, Sara Orne	1 <u>9</u>			1 <u>7</u>			1 <u>10</u>		1 N <u>8</u>	1 <u>4</u>		
43. Harris, Joel C.	4 <u>7</u>			1 <u>3</u>			3 <u>5</u>		2 <u>4</u>			2 <u>3</u>
44. Eggleston, Edward							1 N <u>6</u>				1 <u>3</u>	
45. Garland, Hamlin	3 <u>11</u>	1 <u>8</u>		1 <u>8</u>			1 <u>11</u>		1 <u>6</u>	1 <u>8</u>		1 <u>12</u>
46. Norris, Frank	1 N <u>22</u>		2 N <u>8</u>				4 N <u>9</u>		1 <u>7</u>	1 <u>5</u>		
47. Adams, Henry	2 <u>13</u>	2 <u>11</u>		4 <u>18</u>	2 <u>9</u>	3 <u>30</u>	1 <u>7</u>			1 <u>8</u>		
48. Robinson, E. A.	<u>7</u> 5	<u>10</u> 14	<u>10</u> 8	<u>12</u> 19	<u>15</u> 11	<u>14</u> 21	<u>3</u> 2	<u>7</u> 10	<u>11</u> 7	<u>5</u> 7		<u>4</u> 3
49. Frost, Robert (No. Words Intro.)	<u>8</u> 9 1300	<u>15</u> 12 600	<u>12</u> 14 1200	<u>22</u> 16 600	<u>14</u> 11 700	<u>22</u> 42 900	<u>7</u> 5 150	<u>5</u> 8 700	<u>15</u> 18 900	<u>3</u> 9 900	<u>4</u> 9 40	<u>7</u> 6 150
50. Masters, E. L.							<u>5</u> 3		<u>11</u> 4			
51. Sandburg, Carl	<u>2</u> 12	<u>7</u> 4	<u>11</u> 7	1 <u>8</u> 12	<u>7</u> 4	<u>14</u> 30	<u>8</u> 3	<u>6</u> 3	<u>5</u> 4	<u>3</u> 5	<u>2</u> 4	
52. Lowell, Amy			<u>1</u> 4	<u>3</u> 4			<u>2</u> 2	<u>6</u> 10		<u>1</u> 4		<u>1</u> 2
53. Lindsay, Vachel	1 <u>5</u> 9	<u>2</u> 5	<u>6</u> 13	<u>5</u> 9	<u>5</u> 8		<u>2</u> 3	<u>3</u> 6	<u>6</u> 5	<u>2</u> 4	<u>3</u> 5	<u>4</u> 7
54. Wylie, Elinor			<u>7</u> 3		<u>6</u> 3							
55. Jeffers, Robinson		<u>7</u> 7	<u>3</u> 3	<u>15</u> 10	<u>5</u> 5					<u>4</u> 5		
56. Eliot, T. S. (No. Words Intro.)	5 <u>4</u> 14 800	<u>8</u> 16 850	1 <u>5</u> 12 1500	2 <u>9</u> 25 850	<u>5</u> 10 1200	<u>4</u> 30 1500		<u>4</u> 3 450	2 <u>5</u> 16 1100	1 <u>3</u> 12 1100		
57. Benet, Stephen V.				1 <u>2</u> 15	<u>2</u> 3	<u>1</u> 1		<u>1</u> 4		1 <u>1</u> 17	2 <u>19</u>	1 <u>4</u> 17
58. Millay, Edna			<u>3</u> 2	<u>4</u> 3			<u>6</u> 2	<u>4</u> 3		<u>2</u> 2		
59. MacLeish, Archibald		<u>4</u> 7		<u>7</u> 10	<u>3</u> 3				<u>8</u> 6	<u>2</u> 4		<u>1</u> 4
60. O'Neill, Eugene (No. Words Intro.)	1 <u>23</u> 1700		1 <u>14</u> 1500	1 <u>17</u> 1400	1 <u>17</u> 1000				1 <u>14</u> 700	1 <u>13</u> 1400		
61. Mencken, H. L.	2 <u>14</u>		1 <u>6</u>			1 <u>40</u>	1 <u>8</u>					1 <u>8</u>
62. Babbitt, Irving	1 <u>10</u>		1 <u>8</u>	1 <u>13</u>								
63. Dreiser, Theodore	1 <u>11</u>	1 <u>9</u>	1 <u>11</u>	1 <u>9</u>	1 <u>15</u>				1 <u>14</u>	1 <u>10</u>		
64. Lewis, Sinclair	1 N <u>33</u>		1 N <u>8</u>	1 <u>20</u>	2 N <u>15</u>	1 <u>29</u>	1 N <u>3</u>			2 N <u>14</u>		
65. Dos Passos, John	6 N <u>13</u>		5 N <u>8</u>	4 <u>8</u>					4 N <u>6</u>	5 N <u>8</u>		1 <u>5</u>
66. Faulkner, William	1 <u>5</u>	1 <u>6</u>	1 <u>15</u>	1 <u>6</u>	1 <u>10</u>	1 <u>47</u>			1 <u>7</u>	1 <u>5</u>		
67. Hemingway, Ernest (No. Words Intro.)	2 <u>9</u> 900	2 <u>17</u> 500	2 <u>11</u> 1500	2 <u>17</u> 500	1 <u>12</u> 600	2 <u>34</u> 1000			1 <u>7</u> 300	2 N <u>14</u> 1200		1 <u>8</u> 300
68. Cather, Willa	1 <u>16</u>	1 <u>18</u>	1 <u>7</u>	1 <u>18</u>			1 <u>11</u>					
69. Wolfe, Thomas	2 N <u>8</u>		2 N <u>10</u>	1 <u>8</u>						1 N <u>8</u>	1 <u>2</u>	
70. Steinbeck, John	3 N <u>13</u>	1 <u>7</u>	1 <u>6</u>	1 <u>4</u>	1 N <u>5</u>				1 <u>5</u>	3 N <u>10</u>	1 <u>6</u>	1 <u>8</u>

TABLE No. V. SEVENTY AMERICAN AUTHORS APPEARING IN ONE OR MORE AMONG TWENTY SPECIAL REPRINT SERIES EDITIONS COSTING FROM 25 CENTS TO \$3.00, AS OF SEPTEMBER, 1952

PUBLISHERS	TITLES OF REPRINT SERIES	PRICES	Cloth or Paper-Bound
Amer. Book Co.	AMER. FICTION SERIES	\$2.00	C
Amer. Book Co.	AMER. WRITERS SERIES	\$3.00 av.	C
Bantam Books, Inc.	RANTAM BOOKS	.25	P
E.P. Dutton	EVERYMAN STANDARD ED.	\$1.25	C
E.P. Dutton	EVERYMAN NEW AMER. ED.	\$1.45	C
Great Books Fnd.	GREAT BOOKS EDITIONS	.40-.80	P
Harper	HARPER'S MODERN CL.	.95	C
Random House	MODERN LIBRARY ED.	\$1.25	C
Random House	MODERN LIBR. COLL. ED.	.65	P
Random House	MODERN LIBRARY GIANTS	\$2.45	C
Scribner's	MODERN STANDARD AUTHORS	\$1.75-2.75	C
MacMillan	NEW POCKET CLASSICS	\$1.64	C
Pocketbooks, Inc.	POCKETBOOKS	.25	P
Rinehart	RINEHART EDITIONS*	.50-.95	P
Houghton Mifflin	RIVERSIDE LITERATURE S.	.48-1.52	CP
Houghton Mifflin	RIVERSIDE COLLEGE CL.	\$1.20-1.80	C
New Amer. Library	SIGNET or MENTOR BOOKS	.25-.35	P
Farrar, Straus	UNIVERSITY CLASSICS	\$1.25	C
Viking Press	VIKING PORTABLES	\$2.50	C
Oxford U. Press	WORLD CLASSICS, etc.	\$1.25-2.00	C
(Other Reprint Series--see key on next page of chart)			CP
1. Edwards			a
2. Crevecoeur			
3. Franklin			
4. Jefferson			
5. Washington			
6. 'The Federalist'			a
7. Paine			
8. Brackenridge			
9. Bryant			
10. Irving			
- - - - -			
11. Cooper			
12. Kennedy			
13. Simms			
14. Bird			
15. Poe			
16. Dana			
17. Prescott			
18. Parkman			
19. Emerson			
20. Thoreau			
- - - - -			
21. Longfellow			b
22. Whittier			d
23. Lowell, J. R.			e,d
24. Holmes			
25. Hawthorne			
26. Melville			
27. Stowe			
28. Lincoln			
29. Webster			
30. Wallman			

* Consult also Tables Nos. I and III.

